

the Body electric

the future of the electric guitar

September 25 septembre 25
October 5 octobre 5

Guitarévolution

l'avenir de la guitare électrique

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Before his name went
on it, his heart, **his**
soul and most of
the skin on his fingertips went
into it.

the Body electric

the future of the electric guitar

Guitarévolution

l'avenir de la guitare électrique

September 25 septembre
October 5 octobre 1997

The Body Electric presents a new vision of the electric guitar - a vision that combines the power and intensity of traditional electric guitar music with the broad emotional scope and compositional range of contemporary classical music. It is a music without boundaries, freely combining elements of rock, jazz, experimental, electroacoustic, orchestral, grunge, punk, chamber music, 12-tone, aleatoric, ambient, microtonal and country to create the music of the next millenium. Truly new music for the electric guitar.

For eleven days this fall, seven cities across North America will resonate to the sounds of 23 concerts by the finest composer/guitarists in the world. If you love the electric guitar - be there. If you love extraordinary musical performances - be there. If you love creative music making - be there. If you love... just be there!

Guitarévolution présente une nouvelle vision de la guitare électrique - une vision qui combine la puissance et l'intensité de la guitare électrique avec la portée émotionnelle et l'éventail de la composition de la musique classique contemporaine. C'est une musique sans frontières, conjugant librement des éléments de rock, jazz, musique expérimentale, électroacoustique, orchestrale, grunge, punk, musique de chambre, dodécaphonique, musique aléatoire, ambiante, microtonale et country, pour créer la musique du nouveau millénaire. Une musique franchement nouvelle pour la guitare électrique.

Cet automne, pendant onze jours, sept villes nord-américaines ressentiront les vibrations de 23 concerts par les meilleurs compositeurs/guitaristes du monde entier. Si vous aimez la guitare électrique - ne ratez pas cette occasion. Si vous aimez les performances musicales extraordinaires - ne ratez pas cette occasion. Si vous aimez la musique de création - ne ratez pas cette occasion. Si vous aimez... bref, ne ratez pas cette occasion!

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Additional thanks to / Merci aussi à: Royal Norwegian Embassy of Canada, The British Council, Arts International/The Fund for U. S. Artists, The Laidlaw Foundation, Association Française d'Action Artistique & the Manitoba Arts Council.

T O R O N T O

Art Gallery of Ontario
317 Dundas Street West
[416] 979-6608

The Music Gallery
179 Richmond Street West
[416] 204-1080

du Maurier Theatre Centre, Harbourfront Centre
231 Queens Quay West
[416] 973-4000

Jane Mallett Theatre, St. Lawrence Centre
27 Front Street East
[416] 366-7723

M O N T R É A L

La Chapelle historique du Bon-Pasteur
100, rue Sherbrooke est
[514] 872-5338

Club Soda
5240, avenue du Parc
[514] 845-3669

V A N C O U V E R

The Western Front
303 East 8th Avenue
[604] 876-9343

The Web Café
390 W. Hastings
Info: [604] 682-0706

V I C T O R I A

Open Space
510 Fort Street
[250] 383-8833

W I N N I P E G

St. Norbert Cultural Centre
100, rue des Ruines du Monastère, St-Norbert (Winnipeg)
[204] 269-0564

N E W Y O R K

The Knitting Factory
74 Leonard Street
[212] 219-3006

J O N Q U I È R E

Café-Théâtre Côté-Cour
4014, de la Fabrique
[418] 547-2904

In Toronto
Festival information and tickets
available at:
The Music Gallery [416] 204-1080

À Montréal
Renseignements [514] 252-0287
Billets en vente au réseau Admission
[514] 790-1245

**The Body Electric is produced by / Guitarévolution est
produit par Innovations en concert & Music Matrix.**
Festival Plus and Workshops in Toronto made possible with the
support of the Canada Council New Music Presenting Programme.

Internet: www.guitarfest.com

Art Gallery of Ontario, Toronto / La Chapelle historique du Bon-Pasteur, Montréal Festival Plus

GuitArt

An exhibition of unusual electric guitars and invented string instruments, including the room-sized *ChamberFlux*. **September 25 to December 15.** / Une exposition de guitares électriques inusitées et d'instruments à cordes inventés, dont le gigantesque *ChamberFlux*. **Du 25 septembre au 15 décembre.** AGO only/seulement.

Guitarévolution

A panel discussion on the musical, cultural and social issues related to the creation of new music for electric guitar. With artists and journalists from Canada, the United States and France. **Saturday September 27, 3:00 pm.** / Une table ronde sur les aspects musicaux, culturels et sociaux de la nouvelle musique pour guitare électrique. Avec la participation de compositeurs, musiciens et journalistes du Canada, des États-Unis et de la France. **Samedi 27 septembre, à 15h00** AGO only/seulement.

Guitar TV

Two videos on the history of the electric guitar from the Smithsonian Institution. The Art Gallery of Ontario, **Saturday September 27, 12:00 pm to 2:00 pm.** / Deux vidéos de la Smithsonian Institution sur l'histoire de la guitare électrique. La Chapelle historique du Bon-Pasteur, **samedi 4 octobre et dimanche 5 octobre, à 18h00.**

All these events are free and take place at the Art Gallery of Ontario (PWYC admission) and / or la Chapelle historique du Bon-Pasteur. *Toutes ces activités sont gratuites et ont lieu à l'Art Gallery of Ontario et / ou à la Chapelle historique du Bon-Pasteur.*

venues / salles de concert

schedule

The festival reserves the right to modify programming / Le festival se réserve le droit de modifier la programmation

T O R O N T O

John Somebody

**Scott Johnson, Jean-Maurice Payeur,
and Kasper Toeplitz**

Jackman Hall, Art Gallery of Ontario
Thursday, September 25, 8:00 pm [\$10 / \$5]

Pacific Rim

**John Oliver, Paul Dresher,
and Wes Wraggett**

The Music Gallery
Friday, September 26, 8:00 pm [\$12 / \$7]



Noises Off

René Lussier and Elliott Sharp

The Music Gallery
Saturday, September 27, 8:00 pm [\$12 / \$7]



Guitar Evolutions

New Music Concerts

Gallery School, Art Gallery of Ontario
Sunday, September 28, 3:00 pm
works by Bartley, Brady, Daniel and Tessier
featuring Claude Pavy, Rachel Gauk & the Penderecki Quartet
[free admission with PWYC entrance to AGO]

Les Trois Guitaristes

**André Duchesne, Jean-Claude Patry,
and Rainer Wiens**

The Music Gallery
Tuesday, September 30, 8:00 pm [\$12 / \$7]

Western Union

Ron Samworth and Greg Lowe

The Music Gallery
Wednesday, October 1, 8:00 pm [\$12 / \$7]



Terje Rypdal and Hemispheres

du Maurier Theatre Centre, Harbourfront Centre
Thursday, October 2, 8:00 pm [\$22 / \$15]
works by Rypdal, Gzowski, Stevenson

Tim Brady and David Torn

du Maurier Theatre Centre, Harbourfront Centre
Friday, October 3, 8:00 pm [\$22 / \$15]

Fred Frith Guitar Quartet

du Maurier Theatre Centre, Harbourfront Centre
Saturday, October 4, 8:00 pm [\$22 / \$15]

The Body Electric

Esprit Orchestra

Jane Mallett Theatre, St. Lawrence Centre
Sunday, October 5, 8:00 pm [\$26 / \$12.50]
works by Brady, Branca, Constant, Dolden, Ford and Hendrix



N E W Y O R K

Terje Rypdal and Hemispheres

The Knitting Factory
Tuesday, September 30, 8:00 pm [\$10]

M O N T R É A L

Tim Brady et David Torn

Club Soda
jeudi 2 octobre, 20h30 [22\$ / 15\$]

Paris - New York: via Montréal

Claude Pavy et Jean-Maurice Payeur

La Chapelle historique du Bon-Pasteur
vendredi 3 octobre, 20h00 [12\$ / 7\$]



Western Union

Ron Samworth et Greg Lowe

La Chapelle historique du Bon-Pasteur
samedi 4 octobre, 15h00 [12\$ / 7\$]

Terje Rypdal et Hemispheres

Club Soda
samedi 4 octobre, 20h30 [22\$ / 15\$]

Les Trois Guitaristes

**André Duchesne, Jean-Claude Patry
et Rainer Wiens**

La Chapelle historique du Bon-Pasteur
dimanche 5 octobre, 15h00 [12\$ / 7\$]



Fred Frith Guitar Quartet

Club Soda
dimanche 5 octobre, 20h30 [22\$ / 15\$]

U A N C O U V E R

Ron Samworth, Greg Lowe, and Alex Varty

Western Front
Friday, September 26, 9:00 pm [\$10 / \$8]

Terje Rypdal and Hemispheres

The Web Café
Saturday, September 27, 8:00 pm [\$20 / \$17]

John Oliver, Paul Dresher, and Wes Wraggett

Western Front
Sunday, September 28, 9:00 pm [\$10 / \$8]

U I C T O R I A

John Oliver and Wes Wraggett

Open Space
Friday, October 3, 8:00 pm [\$12 / \$10]

W I N N I P E G

Ron Samworth and Greg Lowe

St. Norbert Cultural Centre
Sunday, September 28, 8:00 pm [\$12.50 / \$10]

J O N Q U I È R E

Fred Frith Guitar Quartet

Café-Théâtre Côté-Cour
jeudi 2 octobre, 20h30 [\$18 / \$15]

PROGRAMME GUIDE

Toronto, Vancouver, Victoria, Winnipeg, New York

John Somebody - Scott Johnson, Jean-Maurice Payeur and Kasper Toeplitz

Parisian composer Kasper Toeplitz combines underground rock energy with complex musical structures to create a fascinating and highly personal musical language. Jean-Maurice Payeur will perform American composer's Scott Johnson's seminal work *John Somebody*, a compelling piece which uses electric guitar, speech samples, rock rhythms and studio technology.

Pacific Rim - John Oliver, Paul Drescher, Wes Wraggett

John Oliver and Wes Wraggett, two of Canada's most imaginative composers, will present new works for MIDI electric guitar, synthesizers and electronics. Their American counterpart, Paul Drescher, will perform some of his seductive solo scores for electric guitar and digital processors as part of an evening of high-tech performances.

Noises Off - René Lussier and Elliott Sharp

Composer/guitarist René Lussier, one of the leading lights of Montreal's vibrant *musique actuelle* scene, combines equal doses of guitaristic invention and musical wit while New Yorker Elliott Sharp creates earthy, downtown performances on electric guitar, electric bass and bass clarinet. Solos and duos with an improvisational edge.

Guitar Evolutions - New Music Concerts

Chamber music with electric guitar, with Tim Brady, Claude Pavy, Rachel Gauk and the Penderecki String Quartet performing *Au navire, comme un rivaige* by Roger Tessier, *Fragmenting footprints*, *Unveiling the dawn* by Wende Bartley, ...only the eagle flies the storm by Omar Daniel and *Dance Me to the End of Love* by Brady.

Les Trois Guitaristes - André Duchesne, Jean-Claude Patry and Rainer Wiens

Wiens' fascinating work with "prepared" guitar and African rhythms, Patry's guitar synthesizer, and Duchesne's literary and rock background give this trio a huge palette of musical colours and ideas from which they create their kaleidoscopic musical performances.

Western Union - Ron Samworth and Greg Lowe

Two of Canada's finest jazz guitarists and composers, Ron Samworth (Vancouver) and Greg Lowe (Winnipeg) in an evening of solos and duos that push the boundaries of composition, improvisation, and technology.

Terje Rypdal and Hemispheres

Legendary Norwegian guitarist and ECM recording artist Terje Rypdal performing with Toronto's highly creative Hemispheres ensemble, under the direction of Robert W. Stevenson. 16 musicians on stage presenting an evening of extraordinary jazz / new music performances including the world première of Rypdal's *But the melody lingers on... and on*.

Tim Brady and David Torn

Guitar Player poll winner David Torn in a rare solo performance. Torn's lush musical textures and pulsing electronic loops counterpoint perfectly with Tim Brady's solo performance of his highly orchestrated works for electric guitar, live electronics and tape.

Fred Frith Guitar Quartet

This group can shift gears from the subtlety of a string quartet to the anarchy of a punk band in a split second. Fred Frith, René Lussier, Nick Didkovsky and Mark Stewart create audacious guitar performances, seamlessly moving from the compositional rigour of a work such as *Pulau Dewata*, by Claude Vivier, to full-tilt collective improvisations.

The Body Electric - Esprit Orchestra

Toronto's renowned Esprit Orchestra, under the direction of Alex Pauk, presents a programme of works for symphony orchestra with an electric connection featuring Glenn Branca's *Free Form*, Paul Dolden's *The Heart Tears Itself Apart With The Power Of Its Own Muscle - Resonance #3*, Ron Ford's *Salome Fast*, the première of Tim Brady's new guitar concerto *The Body Electric*, and works by Marius Constant and Jimi Hendrix.

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PROGRAMMATION

Montréal, Jonquière

Tim Brady et David Torn

David Torn, lauréat du sondage Guitar Player offrira une rare interprétation en solo. Ses riches textures musicales et ses boucles électroniques puissantes contrastent parfaitement avec les orchestrations magistrales de Tim Brady pour guitare électrique solo, traitements numériques et bande.

Paris - New York: via Montréal - Claude Pavy et Jean-Maurice Payeur

Le parisien Claude Pavy a créé un nouveau répertoire extraordinaire de musique pour guitare électrique et orchestrations électroniques, rempli d'imagination et de créativité sonore. Jean-Maurice Payeur jouera en première québécoise John Somebody de Scott Johnson, une œuvre innovatrice et dynamique de 30 minutes pour guitare électrique, bande et échantillons de voix par le compositeur américain Scott Johnson.

Western Union - Ron Samworth et Greg Lowe

Deux des meilleurs guitaristes-compositeurs de jazz au Canada, Ron Samworth (Vancouver) et Greg Lowe (Winnipeg), présenteront une soirée de solos et de duos qui repoussent les frontières de la composition, de l'improvisation et de la technologie.

Terje Rypdal et Hemispheres

Terje Rypdal, légendaire guitariste norvégien et artiste clé de l'étiquette ECM, offrira une soirée de jazz et de musique contemporaine inoubliable avec la première mondiale de son œuvre *But the melody lingers on ... and on*, accompagné par l'ensemble Torontois de 15 musiciens Hemispheres sous la direction de Robert W. Stevenson.

Les Trois Guitaristes - André Duchesne, Jean-Claude Patry et Rainer Wiens

La maîtrise de la guitare "préparée" et des rythmes africains de Rainer Wiens, le synthétiseur de guitare de Jean-Claude Patry et le bagage littéraire et rock d'André Duchesne dotent le trio d'une riche palette de couleurs et d'idées dont ils se servent pour créer leurs performances musicales kaléidoscopiques.

Fred Frith Guitar Quartet

Ce groupe peut franchir en une fraction de seconde le gouffre séparant la subtilité d'un quatuor à cordes et l'anarchisme d'un groupe punk. Fred Frith, René Lussier, Nick Didkovsky et Mark Stewart livrent des performances audacieuses, effectuant des transitions imperceptibles entre des œuvres de composition rigoureuse comme *Pulau Dewata*, de Claude Vivier, et des improvisations collectives à plein régime.

Workshops at the Music Gallery

179 Richmond Street West, Toronto
[416] 204-1080

Discover a new vision of the electric guitar with two of Canada's foremost composer/guitarists.

Tim Brady

Monday, September 29, 7:00 pm

Tim Brady will discuss composing and performing new music for electric guitar, live electronics, tape, chamber ensemble and orchestra. During the workshop he will feature excerpts from his composition *Strange Attractors*, an exploration of contemporary music technology including signal processing, computer sound design and alternate tunings. He will also present excerpts from his two guitar concertos, *LOUD* (1993) and his newest work, *The Body Electric* (1997), which will be premiered by the Esprit Orchestra at the festival finale on October 5th.

Rainer Wiens

Tuesday, September 30, 2:00 pm

For the past decade Rainer Wiens has been exploring alternate tunings and the use of "prepared" guitar both as a composer and performer. During the workshop he will demonstrate many of his remarkable discoveries and perform excerpts from an upcoming music theatre piece scored for a quartet of "prepared" guitars.

Workshops are free of charge. BYOG (Bring Your Own Guitar).

Featured Artists / Artistes Invités

Toronto, Vancouver, Victoria, Winnipeg, New York

Montréal, Jonquière

Wende Bartley

Wende Bartley lives in Toronto and is a composer of electroacoustic music, writing for a variety of media including concert chamber music, computer music, film and video soundtracks, and music for dance. She received her MMus in composition from McGill University in Montreal and has worked in the studios at Simon Fraser University, University of Victoria and the Banff Center for the Arts. She has received several commissions for electroacoustic compositions through the Canada Council and the Ontario Arts Council, and her works have been broadcast and performed at concerts and festivals throughout North America and Europe. She recently completed the score for *Still Moon on Fire*, a music theatre work written for mezzo-soprano, cello, alto saxophone, percussion, and electroacoustics. Recent collaborations with video artists b. h. Yael and Amy Gottlieb have created award-winning experimental narratives. Four of her electroacoustic works are available on the *empreintes DIGITales* label from Montreal. In her creative work, she explores images important in the collective story of woman, developing new timbral boundaries while giving voice to women's cultural experience.

Tim Brady

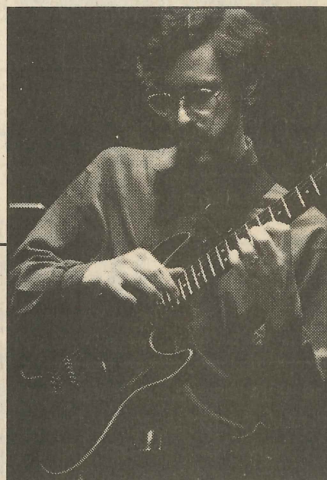
Tim Brady is one of the leading composers and performers of Canada's younger generation of contemporary musicians. He has been commissioned and had his music performed extensively by ensembles and soloists in Canada, the USA and Europe, including the Winnipeg Symphony Orchestra, the Canadian Broadcasting Corporation, The Pittsburgh New Music Ensemble, The Smith Quartet (London), Radio-France (INA-GRM), The Cross Art Ensemble (Mannheim), percussionist Marie-Josée Simard, New Music Concerts (Toronto) and Relâche Ensemble (Philadelphia). Brady is also well known for his ground-breaking work as a solo electric guitarist, combining elements of jazz, rock, electroacoustic and contemporary classical music into his own unique performance style. He has presented solo concerts at major venues including The South Bank Centre and The Institute of Contemporary Art (London), De IJsbreker (Amsterdam), Radio-France (Paris), BKA (Berlin), The Kitchen and Roulette (New York), Vancouver New Music, and the Festival international de musique actuelle de Victoriaville. He has recorded five solo CDs for Justin Time Records, including the 1997 album *Strange Attractors*, and has been a featured performer/composer on the CBC, Radio-Canada, the BBC, NPR (US) and many other broadcasters in Europe. His ensemble Bradyworks has released two CDs (also on Justin Time) and has toured both Canada and the United States.

Tim Brady est un des plus importants compositeurs canadiens de sa génération. Il a reçu de nombreuses commandes d'ensembles et de solistes au Canada, aux États-Unis et en Europe, tels: The Winnipeg Symphony Orchestra, the Canadian Broadcasting Corporation, The Pittsburgh New Music Ensemble, The Smith Quartet (Londres), Radio-France (INA-GRM), The Cross Art Ensemble (Mannheim), la percussionniste Marie-Josée Simard, New Music Concerts (Toronto) et l'ensemble Relâche (Philadelphie). Brady est aussi bien connu pour son travail innovateur comme guitariste et soliste, où il mélange des éléments du jazz, du rock, de la musique électroacoustique et de la musique classique contemporaine avec un style de jeu très personnalisé. Il a présenté des concerts solos dans des salles importantes dans le cadre de festivals réputés dont The South Bank Centre et The Institute of Contemporary Art (Londres), De IJsbreker (Amsterdam), Radio-France (Paris), BKA (Berlin), The Kitchen et Roulette (New York), Vancouver New Music, le Festival de musique électroacoustique de Bourges, The Molde Jazz Festival et le Festival international de musique actuelle de Victoriaville. Brady a réalisé cinq disques compacts solo, sur l'étiquette Les Disques Justin Time, dont Strange Attractors paru en septembre 1997. Son

travail comme compositeur et interprète a été diffusé par Radio-Canada, la CBC, National Public Radio (États-Unis), la BBC (R-U), Radio-France, la radio nationale des Pays-bas et la radio nationale d'Espagne. En 1988 il fonde Bradyworks avec lequel il enregistre deux disques pour Justin Time et effectue des tournées au Canada et aux États-Unis.

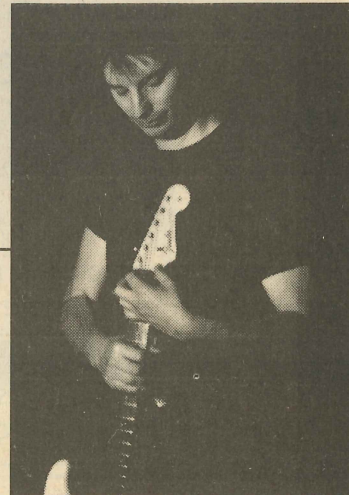
Paul Dresher

Paul Dresher is one of the most internationally recognised American composers of his generation. Noted for his ability to integrate diverse musical influences into his own coherent and unique personal style, he pursues many forms of musical expression including experimental opera and music theatre (notably *American Trilogy*, with libretto by Rinde Eckert), chamber and orchestral composition, live instrumental electroacoustic chamber music performances, and scores for theatre, dance, and film. He has received commissions from the Saint Paul Chamber Orchestra, Spoleto Festival USA, the Kronos Quartet, the San Francisco Symphony, Walker Arts Center, Meet the Composer, University of Iowa, and the American Music Theater Festival. He has performed or had his works performed throughout North America, Asia and Europe. Venues have included the Munich State Opera, the New York Philharmonic, the Festival d'Automne in Paris, the Brooklyn Academy of Music's Next Wave Festival, the Minnesota Opera, Arts Summit Indonesia '95, New Music America in 1981, '83, '85, '88 and '89, the Serious Fun Festival at Lincoln Center (NY) and the Festival Interlink in Japan.



Tim Brady [Clément Topping]

Paul Dresher [Cristiana Ceppas]



Esprit Orchestra

Alex Pauk - Music Director and Conductor

Founded in 1983 by composer and conductor Alex Pauk, the **Esprit Orchestra** is Canada's only symphonic group dedicated exclusively to the performance of contemporary music. With a core ensemble of 45 virtuoso classical musicians, the orchestra has commissioned and premièred 50 new orchestral works by Canadian composers and has performed almost 200 works by composers from Canada and around the world. The orchestra has released three CDs on the CBC SM5000 label and is frequently heard on the CBC Stereo network.

For more details on Esprit and the October 5 concert, please refer to the Esprit Orchestra programme. Works by *Tim Brady**, Glenn Branca, Marius Constant, Paul Dolden, Ron Ford and Jimi Hendrix.

* Commissioned by the Canadian Broadcasting Corporation.

Alex Pauk



Wende Bartley [Keri Dickie-Clark]



V e r g e

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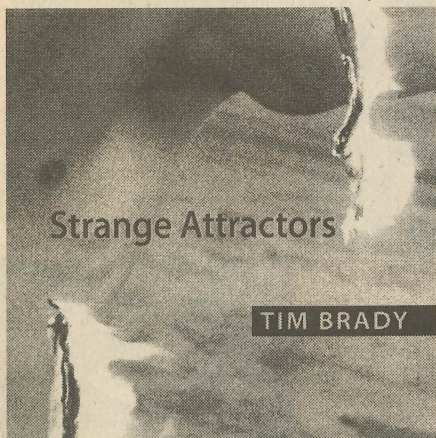
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TIM BRADY Strange Attractors

new release/nouveauté - sept.'97

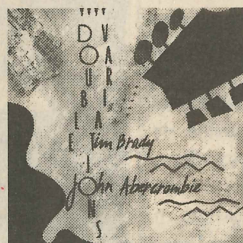


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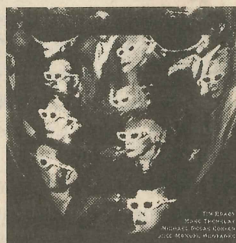
Six auditory hallucinations for your listening pleasure, all composed and performed by Tim Brady on electric, acoustic and bass guitar.

Six hallucinations auditives pour vous plaire, entièrement composées et jouées par Tim Brady sur guitares électrique, acoustique et basse.

Guitar Projects



Double Variations - w/ John Abercrombie

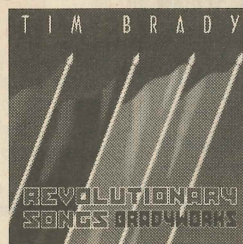


Scenarios - solo

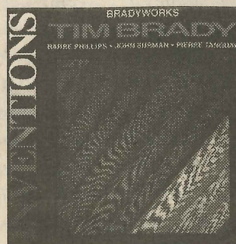


Imaginary Guitars - solo

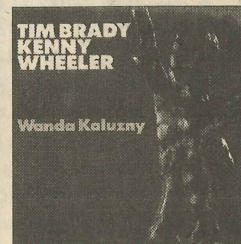
Ensemble/Orchestra Projects



Revolutionary Songs - ensemble



Inventions - w/ John Surman & Barre Phillips



Visions - w/ Kenny Wheeler & l'Orchestre de chambre de Montréal



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Fred Frith Guitar Quartet

Fred Frith, René Lussier, Nick Didkovsky, Mark Stewart - electric guitars

The **Fred Frith Guitar Quartet** was founded in 1990 by Fred Frith in order to perform his composition *The As Usual Dance Towards the Other Flight to What is Not*. The repertoire of the group has developed to include compositions by all its members, as well as works from sources as diverse as the 13-th century composer Guillaume de Machaut and the late Quebec composer Claude Vivier. Since then the group's reputation as one of contemporary music's most original and provocative ensembles has grown and they have participated in many important events in Europe and North America including the Bang on a Can Festival (NY), Rive-de-Giers (France), The Moers Jazz Festival (Germany), festivals in Saalfelden (Austria) and Willisau (Switzerland) and New Music America (Montreal). They have recorded two CDs - *The As Usual Dance...* appears on the *Quartets* CD on RecRec Records and the more recent *Ayaya Moses*, on Ambiances Magnétiques.

Le Fred Frith Guitar Quartet fut fondé par Fred Frith en 1990 afin de créer son œuvre The As Usual Dance Towards the Other Flight to What is Not. Le vaste répertoire du quatuor intègre des compositions de tous les membres, ainsi que des œuvres des compositeurs aussi disparates que Guillaume de Machaut et le regretté compositeur québécois Claude Vivier. Depuis 7 ans, le quatuor s'est imposé de façon remarquable dans les chemins de la musique actuelle, participant à d'importants festivals européens et américains: New Music America (Montréal), Bang on a Can (New York), Moers (Allemagne), Saalfelden (Autriche), Rive-de-Giers (France), et Willisau (Suisse). Le premier album, The As Usual Dance Towards the Other Flight to What is Not, est paru sur l'étiquette RecRec et le plus récent Ayaya Moses est disponible sur l'étiquette Ambiances Magnétiques.

John Gzowski

As a guitarist, **John Gzowski** has worked with such artists as John Zorn, Bobby Wiseman, N. O. M. A., Hemispheres and New Music Concerts. He has played rock, jazz, new music and world music and can be heard on numerous CDs. As a composer he has written for Critical Band (Toronto's premier microtonal ensemble), Hemispheres, his own groups Mecca and Space Trio, as well as for TV and film. He is also involved in the theatre and was recently the music director for the play *Baal*, produced by Buddies in Bad Times in Toronto. Gzowski is also actively involved in inventing a wide range of custom-built instruments including the Electric Dowel, the Cat's Cradle, the Electric 2 X 4, and a 19-tone electric guitar. His most recent project is entitled *ChamberFlux*, a room-sized resonating system on display as part of the Art Gallery of Ontario's *GuitArt* exhibition, of which he is the curator.

Hemispheres

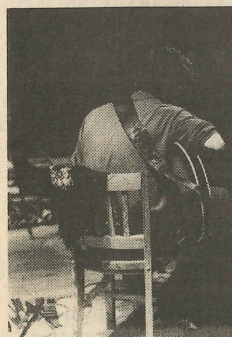
The 15-piece group **Hemispheres**, which unites artists from the fields of jazz and new music, is in its 9th full season as a performing group and is creating a new repertoire of works which features the unique aspects of the group. Originally called Contemporary Music Projects, the ensemble worked with Gil Evans, Freddie Stone, Kenny Wheeler and Michael Ondaatje in the mid-1980s. Renamed Hemispheres in 1989, the ensemble has developed an extensive repertoire that includes works by many of Canada's most imaginative composers, such as Wende Bartley, Norma Beecroft, Paul Cram, Jean Derome, Harry Freedman, Helen Hall, Peter Hannan, Henry Kucharzyk, Ann Southam, and Norman Symonds, all commissioned by the ensemble. The group has also worked with a wide range of internationally acclaimed guest artists such as Maarten Altena, René Lussier and Malcolm Goldstein. The ensemble has performed in New York, St. John's, Halifax, Ottawa, and Montreal and released 2 CDs on the Artifact label: *Hemispheres* (1994) and *Chrome Chaser* (1997). Since 1994 Hemispheres has been directed by Robert W. Stevenson, a founding member of the ensemble and one of Canada's foremost new music clarinetists, who has also contributed several new works to the group's repertoire.



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René Lussier



**R. Lussier/
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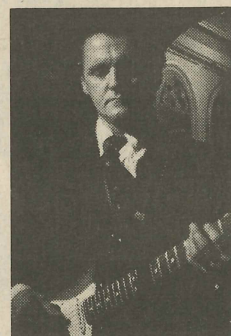
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Fred Frith



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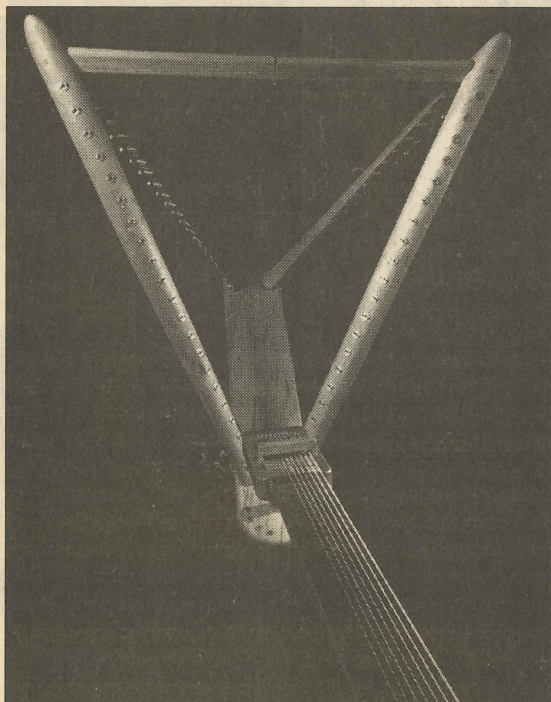
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L'ensemble torontois **Hemispheres** rassemble 15 instrumentistes issus du jazz et de la musique contemporaine, sous la direction artistique du clarinettiste et compositeur Robert W. Stevenson. Originellement nommé Contemporary Music Projects, le groupe a collaboré avec Gil Evans, Kenny Wheeler, Freddy Stone et Michael Ondaatje dans les années '80. L'ensemble a changé son nom en Hemispheres en 1989 et présente actuellement une série de concerts annuels à Toronto et effectue des tournées au Canada et aux États-Unis. Il interprète les œuvres de plusieurs des compositeurs les plus créatifs du Canada, tels Wende Bartley, Norma Beecroft, Paul Cram, Jean Derome, Harry Freedman, Helen Hall, Peter Hannan, Henry Kucharzyk, Ann Southam et Norman Symonds, toutes commandées par l'ensemble. Hemispheres collabore régulièrement avec un grand nombre d'artistes invités de renommée internationale, comme Maarten Altena, René Lussier et Malcolm Goldstein, dans le cadre de tournées et de concerts à Toronto, New York, Saint John's, Halifax, Ottawa et Montréal. L'ensemble compte deux disques, compacts à son actif sur l'étiquette Artifact: Hemispheres (1994) et Chrome Chaser (1997).

Hemispheres:

Richard Armin [cello, RAAD cello]
 Victor Bateman [contrabass, electric bass]
 Bill Brennan [percussion]
 TBA [tuba]
 Steve Donald [trombone]
 Nic Gotham [baritone & alto saxophones]
 John Gzowski [electric guitar]
 Blair Mackay [drums]
 Peter Lutek [tenor saxophone, bassoon]
 Robert W. Stevenson [conductor, clarinet, bass clarinet]
 Chiyoko Szlavnic [flute, soprano saxophone]
 Kevin Turcotte [trumpet]
 Michele Verheul [clarinet, bass clarinet]
 Richard Whiteman [piano, synthesizer]
 Laura Wilcox [violin, RAAD violin]
 Bruce Rosensweet [road manager, telephone]
 Terje Rypdal [guest composer, electric guitar]
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John Gzowski's Cat's Cradle



Fred Frith Guitar Quartet [Heike Liss]



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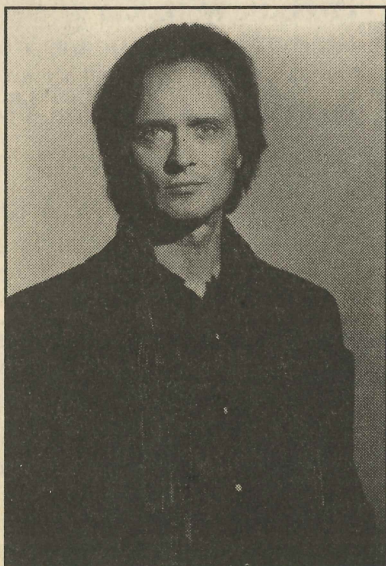
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Scott Johnson

Composer **Scott Johnson** is widely recognised as a pioneering voice in today's movement to redefine and restore the dialogue between contemporary art music and the popular culture which surrounds it. His most important contribution to the electric guitar repertoire is the 30-minute guitar, tape and sampler masterpiece *John Somebody*. He has played an influential role in the trend towards incorporating rock-derived instrumentation into traditional score-based composition, and in the use of taped, sampled and other MIDI-controlled electronic elements within instrumental ensembles. His major commissioned works include: *How It Happens* and *Bird in the Domes* for the Kronos Quartet; his score for Jim Self and Frank Moore's *Beehive* (premiered by the Boston Ballet); the score for Paul Schrader's film *Patty Hearst*; and works for soprano Dora Ohrenstein (premiered by the St. Paul Chamber Orchestra), clarinetist Jean Kopperud, and the California EAR Unit. Trained in both music and visual arts at the University of Wisconsin, his earliest work in New York included visual/sound installations and performance art. Concert venues for Mr. Johnson's ensembles have included Lincoln Center's Alice Tully Hall, Merkin Hall, the Knitting Factory, and The Kitchen in New York City; as well as festivals and concert halls throughout the United States and Canada, and in France, Germany, Austria, Switzerland, Italy, and Holland. Johnson's music is available on CRI, Elektra/Nonesuch and Point Records.

Le compositeur Scott Johnson est généralement reconnu comme étant un des précurseurs du mouvement actuel cherchant à redéfinir et à rétablir le dialogue entre la musique contemporaine dite "sérieuse" et la culture populaire qui l'entoure. Il a joué un rôle important dans l'introduction des éléments de la musique rock dans le langage de la musique contemporaine aux États-Unis, comme son chef d'œuvre John Somebody, pour guitare, bande et échantillons de voix en témoigne. Ses principales commandes incluent: How It Happens et Bird in the Domes pour le Kronos Quartet, la musique pour Beehive de Jim Self et Frank Moore (Boston Ballet), la trame sonore pour Patty Hearst, un film de Paul Schrader, ainsi que des pièces pour la soprano Dora Ohrenstein (première présentée par le St. Paul Chamber

Scott Johnson [Chris Jones]



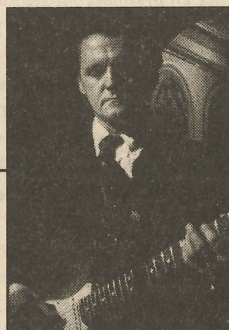
Orchestra), le clarinetiste Jean Kopperud, et pour The California EAR Unit. Après avoir acquis une formation en musique et en arts visuels à l'Université du Wisconsin, il amorce sa carrière à New York, où il effectue des montages visuels/sonores, en plus de se produire en concert avec ses ensembles dans une foule d'endroits comme la Salle Alice Tully du Lincoln Center, au Merkin Hall, au Knitting Factory, ainsi qu'à The Kitchen à New York, sans compter de nombreux festivals et salles de concerts aux États-Unis et au Canada, en France, en Allemagne, en Autriche, en Suisse, en Italie et en Hollande. La musique de Scott Johnson est distribuée par les maisons de disques CRI, Elektra/Nonesuch et Point Records.

Les Trois Guitaristes

André Duchesne, Jean-Claude Patry, Rainer Wiens - electric guitars

Composer/guitarist André Duchesne is best known for his work with the Ambiances Magnétiques label, including his projects *Les quatre guitaristes de l'Apocalypse Bar* and his work *L'ou 'L*, premiered at the Festival international de musique actuelle de Victoriaville in 1989. Jean Claude Patry is one of Montreal's foremost improvising guitarists and guitar synthesizer players, best known for his work with the Trio Michel Ratté. Rainer Wiens studied music at Humber College and led the jazz group Silk Stockings in Toronto before moving to Montreal. His current work is based largely around "prepared" guitar techniques, African dance rhythms and improvisation, as evidenced on his recent CD *Bonunca Dream Music*. **Les Trois Guitaristes** is a sonic collision of musical styles and guitar techniques, seamlessly integrating solos, duos and trios into an extraordinary concert experience.

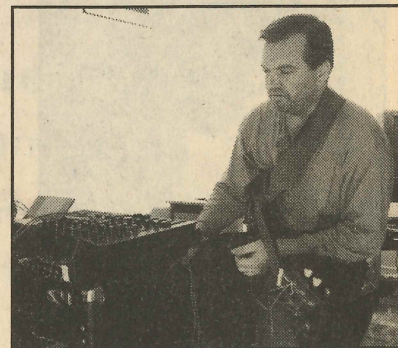
Le compositeur et guitariste André Duchesne est surtout connu pour son implication auprès de la maison de disques Ambiances Magnétiques, et pour avoir initié d'importants projets, dont Les quatre guitaristes de l'Apocalypse Bar, L'ou'L, une œuvre orchestrale présentée en primeur au Festival international de musique actuelle de Victoriaville en 1989. Jean-Claude Patry



André Duchesne [Luc Vallières]

Jean-Claude Patry

Rainer Wiens

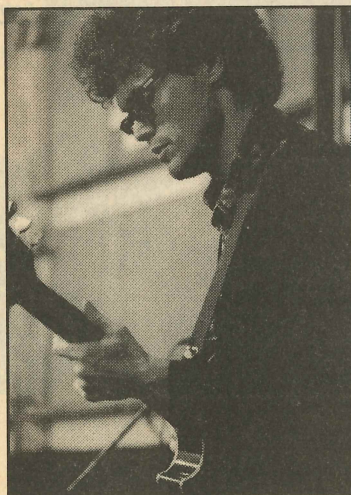


est l'un des artistes montréalais qui maîtrise le mieux l'improvisation à la guitare et au synthétiseur de guitare et il est surtout connu pour son travail avec le Trio Michel Ratté. Rainer Wiens a étudié la musique au Humber College, a dirigé le groupe jazz Silk Stockings et a fait du théâtre musical à Toronto, avant de déménager à Montréal. Dans le cadre actuel de son travail, il mise profondément sur les techniques de guitare "préparée", sur les rythmes évocatoires de la danse africaine, et sur l'improvisation comme le témoigne son récent DC Bonunca Dream Music. *Les Trois Guitaristes* constituent une collision sonore de styles musicaux et de techniques de guitare, où les solos, les duos et les trios se fondent en une expérience de concert extraordinaire.

Greg Lowe

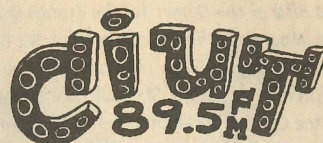
After brief studies in New York with guitarists John Scofield, John Abercrombie and Steve Kahn, **Greg Lowe** joined the Toronto R&B band The Lincolns, with which he toured for several years. The Greg Lowe Sextet performed at the Montreal Jazz Festival in 1985 and 1990 and in 1986 his trio opened for trumpeter Wynton Marsalis at the Centennial Concert Hall, and he has performed at most of Canada's jazz festivals. In Winnipeg he has performed with many cultural institutions: the Winnipeg Symphony, the Royal Winnipeg Ballet, Manitoba Theatre Centre, the Ron Paley Big Band, CBC, and Jazz Winnipeg Inc. In '91 his first CD *The Art Of Bending* led to a three-record deal with Jazz Inspiration Ltd. and the release of the CD *Greg Lowe* in '93. A third CD, *Thrilled Against My Will*, was released in Canada in March '96 and in the US that June. At the Winnipeg Symphony Orchestra's 1994 New Music Festival Greg's short symphonic work *Pressing Time* was premiered and he premiered a major new work for electric guitar and orchestra with the WSO at the 1997 festival.

Après avoir étudié brièvement à New York avec les guitaristes John Scofield, John Abercrombie et Steve Kahn, **Greg Lowe** s'est joint au groupe de R&B torontois *The Lincolns*, avec lequel il a effectué de nombreuses tournées. Il s'est produit au Festival de Jazz de Montréal en 1985 et en 1990. En 1986, dans le Centennial Concert Hall, son trio fut présenté en première partie du spectacle du trompettiste Wynton Marsalis. Au cours de l'été 1993, il s'est produit dans les Festivals de Montréal, Québec, Ottawa et Toronto, avec le Walle Larsson Band. À Winnipeg, il a joué avec l'Orchestre Symphonique de Winnipeg, The Royal Winnipeg Ballet, The Manitoba Theatre Centre, The Ron Paley Big Band, Jazz Winnipeg Inc. et pour la CBC. En 1991, son premier disque compact *The Art Of Bending* lui permet de signer un contrat d'enregistrement avec la maison Jazz Inspiration Limited. En 1993, le lancement du disque compact *Greg Lowe*. Un autre disque compact, *Thrilled Against My Will*, fut lancé au Canada en mars 96, puis aux États-Unis en juin. En 1994, lors du Festival de musique contemporaine de l'Orchestre Symphonique de Winnipeg, la courte pièce de Greg Lowe intitulée *Pressing Time* fut créée; puis en 1997, avec le concours du WSO, Greg Lowe présentait au Festival la première d'une nouvelle œuvre importante pour guitare électrique et orchestre.



Greg Lowe

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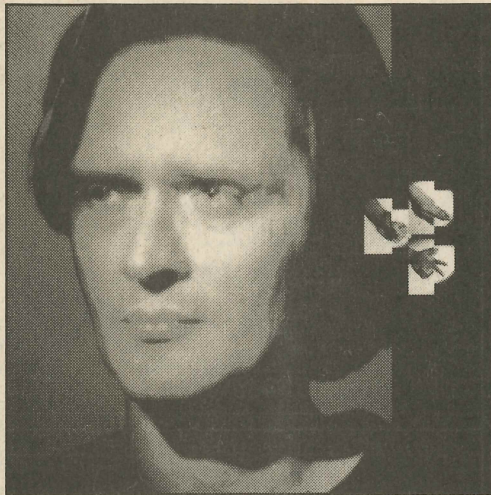
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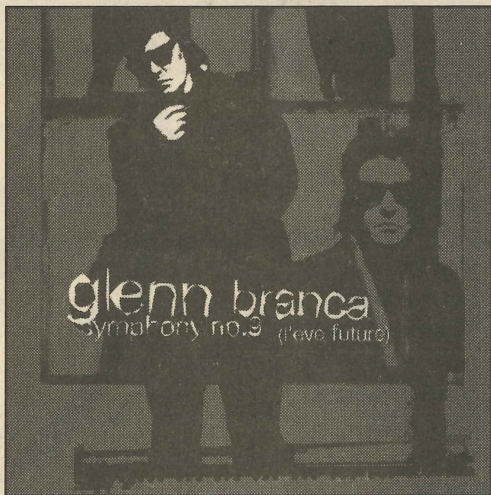


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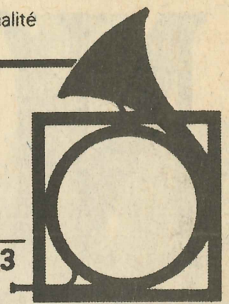
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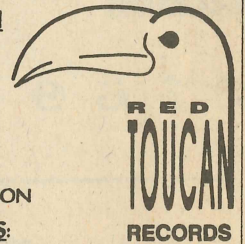


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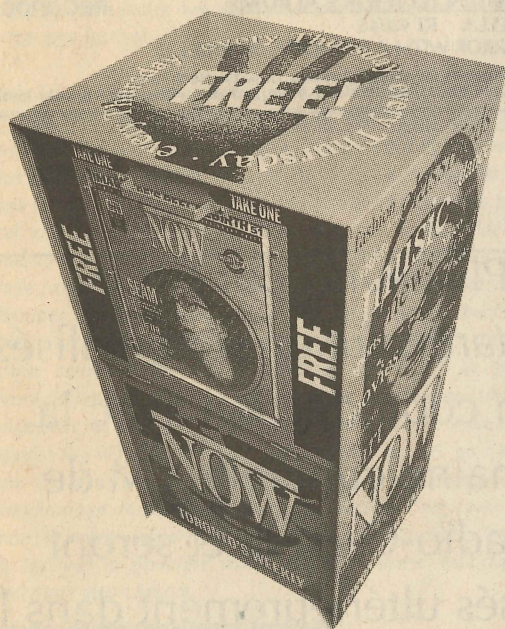
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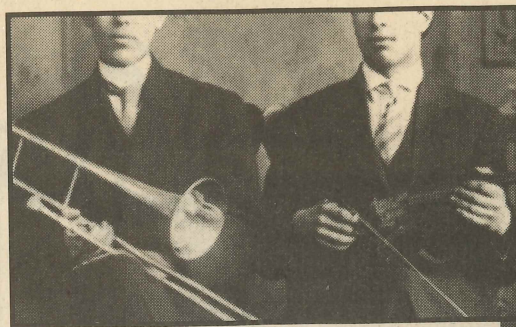
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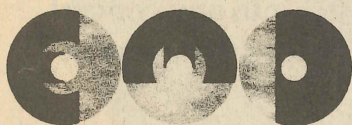
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5. Le/a gagnant/e du concours sera avisé/e par téléphone et par courrier dans les 7 jours suivant le tirage. Après avoir répondu à une question réglementaire (pas nécessaire d'être un génie pour y parvenir), il/elle pourra prendre possession de sa nouvelle guitare chez le magasin de musique Steve's à Montréal.
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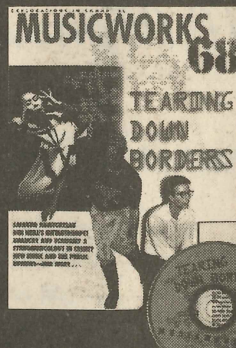
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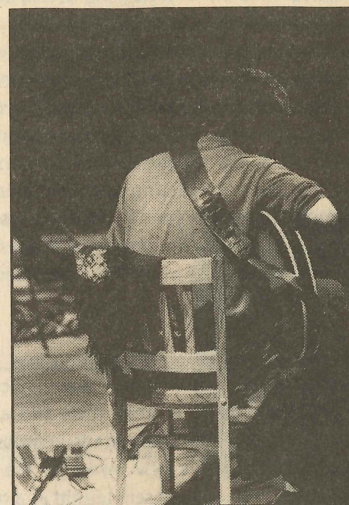
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René Lussier

Accompanist, film music composer, member of the duo Les Granules, an important collaborator with Jean Derome, André Duchesne and many others, **René Lussier** plays a crucial rôle in the Montreal *musique actuelle* community and is a key member of the Ambiances Magnétiques artists' collective and record label. His activities reach far beyond Montreal, however, and he regularly works with international artists such as John Zorn, Heiner Goebbels, Ikue Mori and Hans Reichel, to name but a few. His composition *Le Trésor de la langue*, a work of remarkable originality and intelligence, won the Prix Paul-Gilson in 1990. In 1996 he was awarded the Freddie Stone Award for his outstanding contributions to Canadian new music.

René Lussier [Michel Boudreault]



New Music Concerts

Robert Aitken - Artistic Director

New Music Concerts was founded in 1971 by the internationally acclaimed Canadian flutist and composer Robert Aitken and composer Norma Beecroft to promote interest in the art of music and contemporary music in particular. This mandate has resulted in the presentation of over 178 Toronto concerts of the music of our time by Canadian and international composers including figures such as John Cage, Elliott Carter, Steve Reich, Luciano Berio, Wolfgang Rihm, and Harrison Birtwistle. Added to this are numerous tours of Canada, the United States and Europe which New Music Concerts has presented over the past quarter century. NMC also offers lectures, films, mixed media presentations, forums, reading weekends and music theatre in order to deepen the public's understanding and awareness of contemporary music from Canada and around the world. Now celebrating its 27th year, NMC has produced or performed on numerous recordings, the latest of which is *Lutoslawski Conducts Lutoslawski* to be released later this season.

For more details on New Music Concerts and on the September 28 concert, please refer to the New Music Concerts programme. Works by *Wende Bartley*, *Tim Brady*, *Omar Daniel* and *Roger Tessier* performed by Brady, Claude Pavy, Rachel Gauk and the Penderecki String Quartet.

* Commissioned with funds from the Canada Council.

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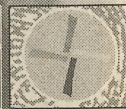
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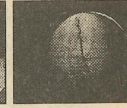
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John Oliver

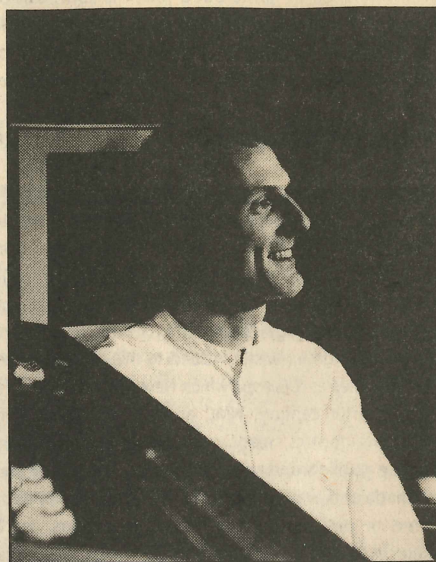
John Oliver has studied musical composition with John Adams, Stephen Chatham, Bruce Mather and John Rea and holds a doctorate from McGill University. He has been composer in residence at the Canadian Opera Company (Toronto), The Vancouver Chamber Music Festival and the Vancouver Opera. His works have been presented at major festivals around the world including New Music America, Budapest Spring Festival, Rendezvous Festival (London), Subtropics III Music Festival (Miami), and the ISCM World Music Days in Oslo. He has been commissioned and performed by many of Canada's leading ensembles and performers including New Music Concerts, Vancouver New Music, the Nouvel ensemble moderne, the Orchestre des jeunes du Québec, flutist Robert Aitken, clarinetist Lori Freedman and percussionist Salvador Ferreras. Oliver's primary performance project for the end of the millennium is a unique solo performance concept with the Zeta™ MIDI guitar, computer processing and synthesizers. He continues to compose and perform new works for this medium, as well as to focus on major works such as his new opera *Alternate Visions* and the orchestral work *Millennial Moments*, both of which are influenced by North American popular culture.

Claude Pavy

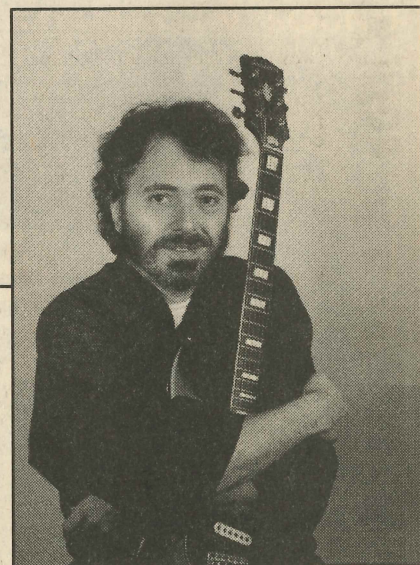
Claude Pavy is one of the world's leading new music electric guitar soloists. For over 25 years he has been involved in performing contemporary music, both in ensembles and as a soloist, working with many of France's most important composers and new music groups to create innovative new works for the instrument. Born in Paris in 1945, Pavy is essentially self-taught as a guitarist and was one of France's most sought-after studio players during the 1970s and early 1980s, working regularly with France's leading popular artists both on tour and on record. In 1971 he met composer Tristan Murail and discovered the world of contemporary music. Since then he has been involved in the research and development of new playing techniques for the electric guitar, commissioning and performing an impressive list of new works. He has also been very active as a chamber musician and performs regularly with France's leading ensembles and orchestras such as the Ensemble Intercontemporain (IRCAM), l'itineraire (since its inception in 1973), 2E2M, Forum (Lyon), Ars Nova, the Opéra de Paris, the Opéra de Lyon and the Orchestre national de France. His repertoire includes works by many of France's leading composers including Tristan Murail, Betsy Jolas, Hugues Dufort, François Bousch and Jean-Claude Wolff and he has performed at many of Europe's leading new music festivals including events in Strasbourg (Musica), Darmstadt, Brussels (Ars Musica), Frankfurt, London (Almeida Festival), Zurich, and Geneva.

Claude Pavy compte parmi les meilleurs solistes de guitare électrique au monde interprétant la musique contemporaine. Depuis plus de 25 ans il a eu l'occasion de travailler avec plusieurs des compositeurs et ensembles de musique nouvelle les plus renommés de France, créant ainsi un répertoire nouveau pour la guitare. Pavy est essentiellement un guitariste autodidacte. Il s'est illustré en France comme guitariste de studio au cours des années '70 et au début des années '80 et a travaillé régulièrement avec les plus grands artistes populaires de France. En 1971, il rencontre le compositeur Tristan Murail et découvre le monde de la musique contemporaine. Depuis, il s'implique dans la recherche et le développement de nouvelles techniques de jeu pour la guitare électrique, commandant et exécutant une liste impressionnante de nouvelles œuvres. Il s'est aussi révélé très actif comme chambriste et joue régulièrement avec les principaux ensembles et orchestres de France, tels l'Ensemble Intercontemporain (IRCAM), l'itineraire (depuis sa fondation en 1973), 2E2M, Forum (Lyon), l'Opéra de Paris, l'Orchestre national de France et Ars Nova. Son répertoire comprend des œuvres de nombreux compositeurs français illustres comme Tristan Murail, Betsy Jolas, Hugues Dufort, François Bousch et Jean-Claude Wolff. Il joue régulièrement dans les grands festivals de musique contemporaine européens tels Ars Musica (Bruxelles), Almeida (Londres) et Musica (Strasbourg).

John Oliver [Andrew Czink]



Claude Pavy



Jean-Maurice Payeur

Jean-Maurice Payeur was born in Amos, Quebec, in 1963 and studied at the Université de Montréal where he obtained a master's degree in classical guitar in 1991. In 1992 and 1993 he toured extensively as a guitarist with the theatre group Carbone 14 in the piece *Peau, chair et os*. In 1993 he also presented his first solo concert of music written exclusively for electric guitar. Payeur is constantly looking for new sounds and new means of expression for the guitar, and this has led him to a close collaboration with the luthier Pierre Laporte, with whom he has created the Klimt guitar, a one-of-a-kind acoustic/electric guitar. Payeur has commissioned and premiered many new works by Quebec composers and has participated in many important festivals and tours, including the Festival international de jazz de Montréal, Montréal musique actuelle (New Music America), Guitare Fest 1996, and the ACREQ production of *The Dangerous Kitchen* (the music of Frank Zappa), which has toured Canada, the United States and Germany. Recently he formed the trio R'N Beat, which plays classic blues as well as his own compositions.

Jean-Maurice Payeur est né à Amos (Québec) en 1963. Il a étudié à l'Université de Montréal où il obtient une maîtrise en guitare classique en 1991. En 1992 et 1993, il accompagne la troupe de théâtre Carbone 14 dans la pièce *Peau, chair et os*. Cette même année, il réalise *Normétal*, son premier spectacle solo consacré entièrement à la guitare électrique. Sa recherche constante de nouvelles sonorités l'amène à élaborer la guitare Klimt avec le luthier Pierre Laporte. Il a à son actif de nombreuses créations d'œuvres de compositeurs québécois ainsi que plusieurs participations à des manifestations musicales d'envergure, notamment le Festival international de jazz de Montréal, Montréal musique actuelle (New Music America), le Guitare Fest 1996 et l'événement Frank Zappa *The Dangerous Kitchen* qui est produit au Canada, aux États-Unis et en Allemagne. Récemment, il a fondé le trio R'N Beat, avec lequel il joue du blues et ses propres compositions.

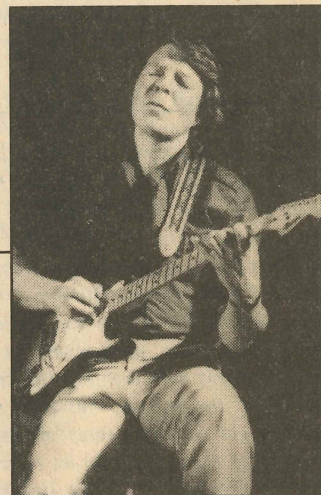
Terje Rypdal

Terje Rypdal was born in Oslo in 1947. He is known as one of the leading modern jazz guitarists in Europe and has recorded over 20 recordings for ECM Records, one of Europe's most important jazz and contemporary music record labels. He has worked and recorded with such international jazz legends as American composer George Russell, Norwegian saxophonist Jan Garbarek, drummer Jack DeJohnette and bassist Miroslav Vitous. At the same time he is also regarded as one of Norway's most imaginative composers of contemporary music. His career has spanned every kind of music since he started his pop group The Vanguards in the 1960s and his music is marked by a strong "nordic" sensibility, with broad melodic lines and sweeping harmonies. Terje Rypdal began playing the piano at the age of 5 and took up the guitar at the age of 13. As a guitarist he is self-taught, but he has studied musicology (University of Oslo), composition (Finn Mortensen - Norwegian State Academy of Music) and jazz improvisation (with George Russell). As a composer Rypdal received his first influences from Ligeti, Penderecki and Mahler and he soon developed his own style. He has composed five symphonies, two operas and a large number of contemporary works that include jazz soloists. Rypdal's compositions bear witness to his varied musical background, his rich imagination and solid musical technique. He continues to explore the interaction of jazz, rock and orchestral music in his own uniquely original style.

Terje Rypdal est né à Oslo en 1947. En Europe, il figure parmi les grands guitaristes de jazz moderne et a à son actif une vingtaine d'enregistrements réalisés chez ECM Records, une des plus importantes maisons de disques d'Europe. Il a joué et enregistré avec des légendes du jazz comme le compositeur américain George Russell, le saxophoniste norvégien Jan Garbarek, le batteur Jack DeJohnette et le bassiste Miroslav Vitous. Il est un des plus créatifs compositeurs norvégiens de musique contemporaine. Dans les années '60, il fonde le groupe The Vanguards et amorçe ainsi une carrière à il aborde tous les genres musicaux. Terje Rypdal a commencé à jouer du

piano à 5 ans et s'est laissé séduire par la guitare dès l'âge de 13 ans. Guitariste autodidacte, il a étudié la musicologie (Université d'Oslo), la composition (Finn Mortensen - Académie musicale de Norvège) et le jazz improvisé (George Russell). Comme compositeur son travail est marqué par l'influence de Ligeti, Penderecki et Mahler, mais il est considéré comme un de plus originaux compositeurs norvégiens. Il a écrit cinq symphonies, deux opéras ainsi qu'un grand nombre de pièces contemporaines pour des solistes de jazz. Les compositions de Rypdal reflètent la diversité de son expérience musicale, la richesse de son imagination et la maîtrise de sa technique musicale. On retrouve dans son œuvre des moments de poésie empreints de couleur quasi impressionniste, de même que des constellations de sons où brillent des éléments de jazz, de rock et de musique orchestrale imprégnés de son style parfaitement original.

Terje Rypdal [Hartmut Pöstges]



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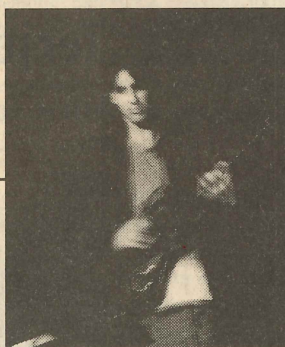
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Ron Samworth

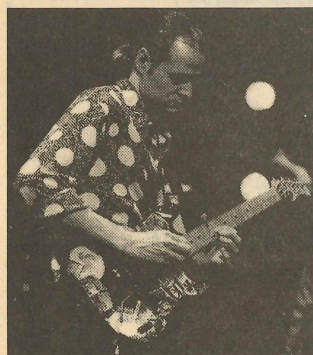
Ron Samworth is a high-profile presence on the Vancouver improvised/contemporary music scene. He has appeared at all the major jazz festivals across Canada, the Festival international de musique actuelle de Victoriaville, at New York's Knitting Factory, the New York Improvisation Festival, New Music America and most recently at the Vienna Let's Cool One Chamber Jazz Festival. He has performed with many of the leading musicians in contemporary music such as Barry Guy, Wayne Horvitz, Butch Morris, Bobby Previte, Marilyn Crispell, George Lewis, Vinny Golia, Hans Koch/Martin Schutz/Freddy Studer, Paul Dolden and Jay Clayton. His multidisciplinary work includes composition, performance and sound design for theatre, spoken word, film, and as a longtime collaborator with EDAM Dance. He can be heard on CD with Lunar Adventures and on two NOW compilations for Nine Winds, with 1990 CBC/Alcan Jazz Competition winners Creatures Of Habit on Justin Time, with Barry Guy and the NOW Orchestra on Maya Recordings, with René Lussier/NOW Orchestra on les Disques Victo and with Talking Pictures on Red Toucan Records.

Ron Samworth est un artiste très réputé de la scène des musiques improvisées et contemporaines de Vancouver. Il a participé à tous les grands festivals de jazz du Canada, le Festival international de musique actuelle de Victoriaville, au Knitting Factory à New York, au Festival d'improvisation de New York, New Music America et, plus récemment, le Festival de jazz de chambre de Vienne Let's Cool One. Il s'est produit avec plusieurs des mentors de la musique contemporaine comme Barry Guy, Wayne Horvitz, Butch Morris, Bobby Previte, Marilyn Crispell, George Lewis, Vinny Golia, Hans Koch, Martin Schutz, Freddy Studer, Paul Dolden et Jay Clayton. Artiste multidisciplinaire, compositeur et interprète, Ron Samworth collabore régulièrement avec le milieu théâtral et cinématographique, ainsi qu'avec le EDAM Dance. Ses musiques sont gravées sur disques compacts, notamment sur deux compilations du NOW Orchestra de Vancouver sur l'étiquette Nine Wind. On les retrouve également sur l'enregistrement du groupe Creatures of Habit (lauréat Prix CBC/Alcan 1990) et du NOW Orchestra avec René Lussier et Barry Guy, ainsi que sur les disques de son propre ensemble Talking Pictures, sur l'étiquette Red Toucan.

Ron Samworth [Brian Johnson]



Jean-Maurice Payeur [Alain Tremblay]



Elliott Sharp

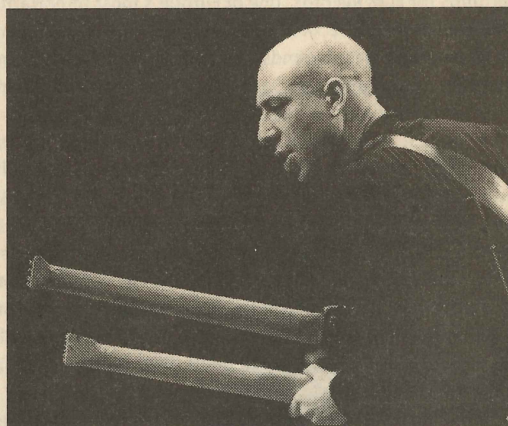
Composer/multi-instrumentalist **Elliott Sharp** leads the groups and projects Carbon and Orchestra Carbon, Tectonics, Philorene, Bootstrappers, and Terraplane. His most recent performances have included *Racing Hearts* for 35 musicians at the Bang on a Can Festival in New York; *Cochlea* for 30 musicians at the Inner Ear Festival in Linz; and *Spring & Neap* at the Music Merge Festival in Tokyo. Sharp's most recent CD releases include the new Carbon album *Interference*, *Xenocodex* with the Soldier String Quartet, and the latest Tectonics CD *Field & Stream*. He founded zOar Records in 1978 both for his own productions, including the critically-acclaimed compilations *Peripheral Vision* and *State of the Union*, and for other radical music.

Elliott Sharp has also been involved in a range of dance and film projects with artists such as choreographers Jo Andres, Kaja Gam, Poppo, Fiona Templeton, Barbara Chang, and Nina Wiener and directors Ilppo Pohjola and Susanna Aikin.

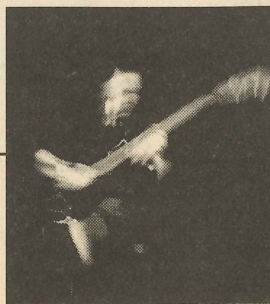
Kasper Toeplitz

Born in Poland, **Kasper Toeplitz** moved to France as a child and only decided to become a musician at the age of 25. Essentially a self-taught composer and electric bassist, his music is equally influenced by the sounds of rock and heavy metal and the more formal world of European art music. His chamber and orchestral music has received several awards, including the first prize at the Concours international de composition pour orchestre de Besançon (1990) and the Opéra Autrement/Ancanthes Prize at the Festival d'Avignon in 1989. He has been commissioned by several major festivals, including Musica (Strasbourg) and Campus à l'Oreille (Paris), and was the composer-in-residence at the Opéra de Montpellier in 1996. His fascination with the electric guitar has led him to form his own unique group, Sleaze Art. This ensemble of 5 to 27 rock guitarists has performed his multi-guitar compositions throughout Europe, most notably performing his mammoth 3 hour and 39 minute work *Zora Mudd* in Paris and Barcelona to great critical acclaim.

Elliott Sharp [David Lee]



Kasper Toeplitz [Catherine Ceresole]

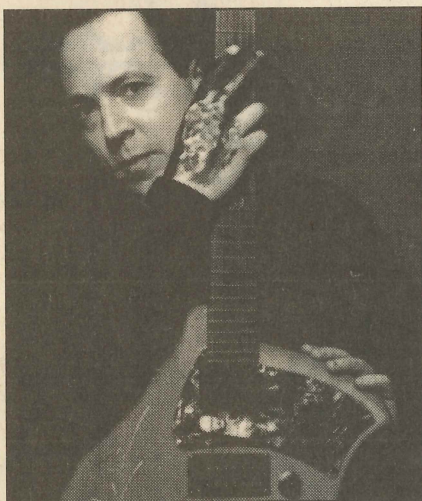


David Torn

Guitarist **David Torn** has been reordering the edges of rock, jazz and contemporary music ever since he heard Jimi Hendrix's *Burning Wall of Voodoo*. He was chosen as "Best Experimental Guitarist, 1994" by *Guitar Player Magazine* Reader's Poll. Torn was a member of the early 1980s group The Everyman Band and their two influential recordings for the ECM label led to his first record as a leader, entitled *Best Laid Plans*, for that same label. This, in turn, brought his playing to the attention of the Norwegian saxophonist Jan Garbarek, with whom Torn recorded and toured throughout the mid-eighties. In 1987, Torn formed his own band - Cloud about Mercury - with Mick Karn, Bill Bruford and Mark Isham. This recording became the seed for some of Torn's most fruitful musical relationships and he has performed or recorded with a wide range of artists including Michael Shrieve, Henry Kaiser, Cheryl Bentyne, Andy Summers, Jean-Pierre Bourelly and David Sylvian. He is also a featured musician on many film soundtracks including *Reversal of Fortune*, *Romeo is Bleeding* and *Short Cuts*.

Après avoir écouté Burning Wall of Voodoo de Jimi Hendrix, le guitariste David Torn décide alors de retracer les frontières entre le rock, le jazz et la musique contemporaine. Il est choisi "Meilleur Guitariste Expérimental de 1994" par les lecteurs de la revue américaine Guitar Player. Membre important du Everyman Band dans les années '80, le groupe réalise deux enregistrements marquants de la maison de disques ECM, ce qui amène Torn à enregistrer son premier disque Best Laid Plans, à titre de soliste pour ECM. Par la suite, son talent retient l'attention de Jan Garbarek, saxophoniste norvégien avant-gardiste avec qui Torn enregistre et effectue plusieurs tournées dans les années '80. En 1987, Torn fonde son propre groupe - Cloud About Mercury - avec Mick Karn, Bill Bruford et Mark Isham. Il a joué et enregistré avec une grande variété d'artistes, dont Michael Shrieve, Henry Kaiser, Cheryl Bentyne, Andy Summers, Jean-Pierre Bourelly et David Sylvian, en plus d'avoir collaboré à la réalisation de nombreuses trames sonores de films comme Reversal of Fortune, Romeo is Bleeding et Short Cuts

David Torn



Wes Wraggett

Alex Varty

Alex Varty used to be a musician. Then he became a music critic. After that, he became a musician again. Then he became an editor at the *Georgia Straight*. He keeps a guitar in his office, but he doesn't get to play it as much as he likes. He's performed or recorded with John Oswald, Henry Kaiser, Al Neil, Martin Bartlett, Wayne Horvitz, Chris Houston, Herbie Spanier, Randy Bachman, and a bunch of other people, including members of D.O.A. and Blue Rodeo. He's uncomfortable with coining a capsule description of his sound, but he says he's aiming for a style in which jazz improvisation, folk melody, rock energy and electronic treatments intersect. He has no idea what he's going to do at his September concert. This makes him nervous. But he hopes that whatever he does, it will let him call himself a musician again.

Wes Wraggett

Educated at the Royal Conservatory of Music (Composition Scholarship) and at the University of Toronto, **Wes Wraggett** has received commissions for concert, dance and theatre music. In 1990 he served as the musical director/composer for H.H. The Dalai Lama's Interfaith Service in Toronto. His opera *Titanic* won the 1991 Geneva prize for new opera and his piece *Icarus Strictures* was chosen to represent Canada in the electroacoustic category of the 1996 International Society of Contemporary Music Festival. Wes Wraggett has recently established the Electroacoustic Music Department at the Victoria Conservatory of Music in British Columbia.

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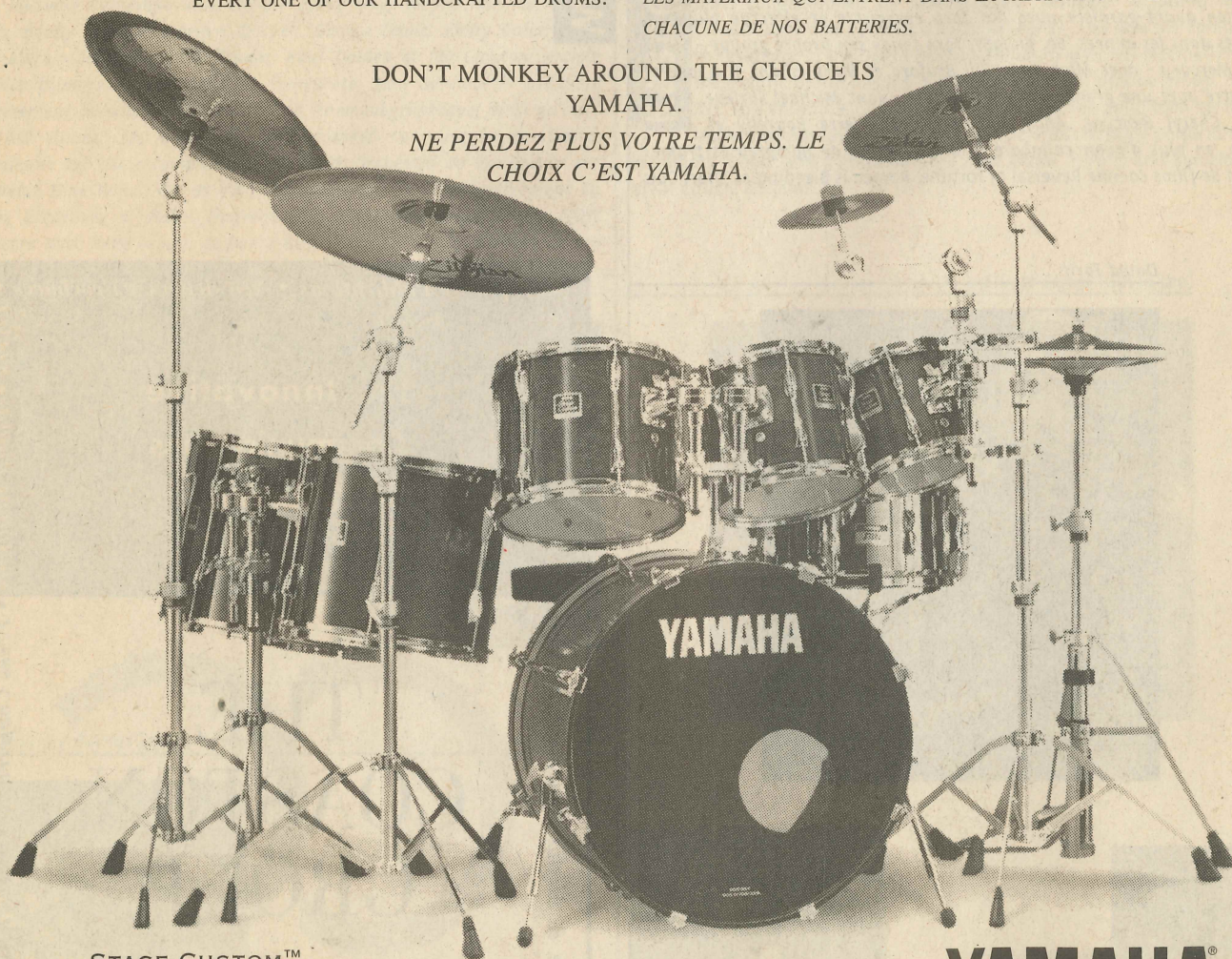
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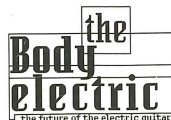
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